

**Tommies**

**14<sup>th</sup> October 1914**

Series 1 Episode 2

By Nick Warburton

**Commentator**

**Mickey Bliss,**

**SCENE 1: BOULOGNE STATION.**

**FX: MUSIC. WE ARE IN THE MIDDLE OF CHAOS. AT THE**

hear me? I said wait!

**1. COMMENTATOR:**

**across France. Four hundred sick or wounded.**

2. MARJORIE: Stretcher-bearer! You!

3. CYRIL: (A LITTLE WAY OFF) Just a moment, miss.

4. MARJORIE: No, now. Come over here. Please.

**5. COMMENTATOR: Sister Marjorie Blaikeley is from Number Fifteen Stationary Hospital. s already spent two and a half hours on the medical wards this morning, before being sent to the railway station.**

6. CYRIL: (ARRIVING) Yes, miss?

7. MARJORIE: Sister.

8. CYRIL: Sorry, Sister –

9. MARJORIE: The men have to be seen in order. They can't just bundle off –







**SCENE 2: A ROUGH ROAD OUTSIDE BOULOGNE.**

**FX: MICKEY IS DRIVING A LORRY CARRYING WOUNDED TO HOSPITAL. MICKEY STOPS THE LORRY.**

1. COMMENTATOR: Ten minutes past seven.

2. MICKEY: Show me the map.

**FX: A MAP IS HANDED TO HIM. HE UNFOLDS IT.**

3.COMMENTATOR: Sergeant Mickey Bliss is taking a wireless lorry to Boulogne. A week ago he was driving it at Beaulne, in France, with the Hussars. They are now are in Paris.

4. MICKEY: (TO THE MEN IN THE LORRY)  
We're all right, gentlemen. Still heading for Boulogne.

5. COMMENTATOR: Wireless lorries are being withdrawn from service they are too unreliable. But this one now carries a dozen wounded men picked up along the way. Mickey is driving them to the coast and a chance to be sent home.

**FX: MICKEY PUTS THE MAP ASIDE AND RESTARTS THE LORRY.**

1. MICKEY: Right, lads. Won't be long now.
  
2. COMMENTATOR: **Mickey volunteered to take the lorry back. Because Boulogne is where he wants to be at the moment. Not Paris.**

**FX: GEARS SLIP AND GRIND.**

3. MICKEY: (MUTTERING) Come on, you bugger ...

**FX:** \_\_\_\_\_



**SCENE 3: BOULOGNE STATION.**

**FX: NOW AND  
THE NOISE IS MORE IN THE BACKGROUND. CYRIL BRINGS  
WALTER ON A STRETCHER.**

(WALTER IS BARELY CONSCIOUS BUT FROM TIME TO TIME WE  
HEAR HIM GROAN.)

1. CYRIL: Set him down, Stan ... Whoah, careful, careful.

**FX: CYRIL AND HIS MATE SET THE STRETCHER DOWN.**

2. COMMENTATOR: The station. Seven-thirty.

3. CYRIL: (TO MARJORIE)



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1. MARJORIE:                So you thought you'd amble along?
  
2. CELESTINE:              No, Sister, I heard the train was –
  
3. MARJORIE:              (TO CELESTINE) Where've you been?
  
4. CYRIL:                    How do we get him to D section?  
(BUT HE'S IGNORED.)
  
5. CELESTINE:              I'm not a nurse.
  
6. MARJORIE:              That's all too obvious –
  
7. CELESTINE:              Nor one of the Voluntary Aid Detachment –
  
8. MARJORIE:              Wet behind the ears and more willing than  
use–
  
9. CYRIL:                    Sister? Where shall we take him?
  
10. MARJORIE:              (TOGETHER) That lorry there.
  
11. CELESTINE:              (TOGETHER) No, wait. Let me –
  
12. MARJORIE:              All those men are for D section –

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1. CELESTINE: Well, let me take a look at him, Sister, and we'll see, shall we? (TO CYRIL) Set the stretcher down again.
2. CYRIL: Yes, miss.

(AS THEY SET THE STRETCHER DOWN ...)

3. **COMMENTATOR:** **The men from the train will be taken to a number of hospitals in Boulogne, some in hotels or schools, others, like Number Fifteen Stationary Hospital, encampments of wood and canvas by the sea. Marjorie has spent part of the morning preparing**

**SCENE 4: NUMBER FIFTEEN STATIONARY HOSPITAL**

**FX: CHAOTIC AS THE STATION.**

**LORRY ARRIVES AND PULLS UP. HE GETS OUT AND  
IS SPOTTED BY CAPTAIN KENNETH GEORGE.**

(GEORGE'S ARROGANCE IS A RESULT OF INSECURITY. HE HAS  
FOUND HIMSELF IN CHARGE OF M CHGE'





1. GEORGE:                    You think we've got time to ... ? You have absolutely no idea, Sergeant. Tell Major Cockburn he can whistle for it, whatever it is. (MOVING OFF) Now get that bloody lorry off my grounds.

**OUT.**

**SCENE 5: A TEMPORARY HUT AT THE HOSPITAL.**

IT'S DEDICATED TO SURGICAL CASES AND IS A CLOSED, QUIET SPACE, THOUGH THERE'S BUSTLE OUTSIDE AND OCCASIONAL DISTANT SHOUTING.

(WE'RE CLOSE AS CELESTINE IS EXAMINING WALTER. WE HEAR HIS DIFFICULT BREATHING AND SOMETIMES HE SEEMS TO BE IN PAIN.)

**1. COMMENTATOR:**

- 1. COMMENTATOR: Here is acute medical necessity. The need has longed for and this war is providing it. Only as a researcher at the moment, and only that because of letters of introduction**

**FX:** \_\_\_\_\_.

2. MARJORIE: Dr de Tullio? I was on my way ... and I wanted to –

3. CELESTINE: The men've all been moved now, have they?

4. MARJORIE: Yes.

(SHE HAS MORE TO SAY BUT SHE'S A LITTLE STIFF AND AWKWARD.)

I have to report to the medical wards in a little while ... but I thought I'd ...

5. CELESTINE: You'd what, Sister Blaikeley?

6. MARJORIE: Apologise. I should've realised. That you were a doctor.

7. CELESTINE: It doesn't matter.



**1. COMMENTATOR: A field dressing was applied**

1. CELESTINE:           And it's farmland; the soil's manured. So the wounds become infected. And many of them are shrapnel wounds. Much more ragged, more vulnerable.
  
2. MARJORIE:           And this is your research?
  
3. CELESTINE:           Infection, yes. But we've got a lot to learn. In the case of gas gangrene, we don't know what, if anything, might inhibit it.
  
4. MARJORIE:           (LOOKING AT WALTER) Well ... a clean dressing

1. CELESTINE:           The men believe it, Sister. This isn't a retreat, they say. It's part of a plan, some grand plan to lead the enemy into a trap.

2. MARJORIE:           If it is, they're the bait.

OUT.





1. **COMMENTATOR:** **Hopeless, trying to find anyone here. The  
was put on a train  
Mickey knows this but he could be  
anywhere by now. Someone said they  
such a man. Possibly. Try  
Number Fifteen Stationary Hospital.**
  
2. **MICKEY:** (TO HIMSELF) And this is it. But no one knows anything.  
  
(CALLING OUT) Corporal!
  
3. **CYRIL:** (DISTANT) Sergeant?
  
4. **MICKEY:** Come over here.
  
5. **CYRIL:** (APPROACHING) Can't stop, Sarge, I got to get back to the station –
  
6. **MICKEY:** You're an orderly here?
  
7. **CYRIL:** No, I come in on the last train. But there's another lot, a fresh lot, see, just shipped in from England. I have to go forward with them –
  
8. **MICKEY:** Listen, I'm looking for someone –

1. CYRIL:                      Somewhere in Belgium. God knows where, I've never heard of it –

1. MICKEY: (TURNING AWAY) All right, Corporal. Thanks.

2. CYRIL: This one kept going on about Ingrid.

3. MICKEY: (ALERT) Ingrid?

4. COMMENTATOR:

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1. CELESTINE:            You won't have to. I will manage.
  
2. GEORGE:                Nevertheless, I will come in. For my own satisfaction.
  
3. CELESTINE:            Yes, sir.
  
4. GEORGE:                Since I'll be held responsible. Sister Blaikeley?
  
5. MARJORIE:             Sir?
  
6. GEORGE:                I'm assuming Matron has detailed you to assist here?
  
7. MARJORIE:             No, sir. I'm to report to the medical wards at eleven hundred hours.
  
8. GEORGE:                I see.
  
9. MARJORIE:             We have some new V.A.D.s. I'm supervising them.
  
10. GEORGE:              You have considerable nursing experience, I believe?
  
11. MARJORIE:            Yes, sir. I was in South Africa.

1. GEORGE:

1. GEORGE: I can see what he's got. He also has an abdominal wound. Had you noticed that?
2. CELESTINE: Yes, but that's not (as bad) –
3. GEORGE: Then he shouldn't be here. Who sent him?
4. CELESTINE: Well, I was at the station when he came in and I thought –
5. GEORGE: You examined him?
6. CELESTINE: Of course.
7. MARJORIE: I had him sent here, sir.
8. GEORGE: You did?
9. MARJORIE: It was doubtful, sir, a doubtful case, so I thought –
10. GEORGE: (PEERING CLOSE) Doubtful? Where's the doubt? This man will die.
11. MARJORIE: I thought we might be able to do something –

1. GEORGE:                   What we can do for him, Sister, is make him comfortable and get someone to send a message home.
  
2. MARJORIE:                Yes, sir.
  
3. GEORGE:                   Someone from his family may come out to see him.
  
4. MARJORIE:                I shouldn't think so, sir. He doesn't look that wealthy.
  
5. GEORGE:                   Nevertheless, we will do it. There may be time.
  
6. CELESTINE:                Yes, sir.
  
7. GEORGE:                   Though, I doubt it.
  
8. CELESTINE:                I did, however, wonder if...
  
9. GEORGE:                   What? You did wonder what, Mrs de Tullio?
  
10. CELESTINE:              As it's gas gangrene, perhaps I could take a closer look –



1. GEORGE: You can look post mortem, if there's time.  
(TO MARJORIE) We can do nothing more for  
this patient. It's unfortunate but there it is.  
(MOVING OFF) Get the orderlies to move this  
man to section D.

2. MARJORIE: Yes, sir.

(THEY'RE BOTH MOVING, BRISKLY NOW, BUT ...)

3. CELESTINE: ~~NEW~~ Tf8 Tm5t278.69 611.38 Tm[ ]TJE9 Tm[ ]TJrd@



1. CYRIL: I took him so I can show you, yes.

2. MICKEY: Then why didn't you say?

3. CYRIL: Because ... well ...

(HE PAUSES, AWKWARDLY.)

4. MICKEY: What?

5. CYRIL: If he's a pal of yours, Sarge ... Well, best you prepare yourself.

**OUT.**

**SCENE 9: THE HUT, AS BEFORE.**

(WALTER CAN STILL BE HEARD FROM TIME TO TIME.)

1. CELESTINE: We're seeing more and more cases of gas gangrene but we hardly know how to counter it—
2. GEORGE: We? You feel you can —
3. CELESTINE: Because our experience is limited to —
4. GEORGE: You're speaking for the entire Royal Army Medical Corps?
5. CELESTINE: No, of course not, but GHQ has issued a warning about gas gangrene —
6. GEORGE: I'm well aware of that —
7. CELESTINE: And clearly, here in France —
8. GEORGE: Good God, woman —
9. CELESTINE: It flourishes, so, we have to understand it better—

1. GEORGE: I believe I understand it well enough –
2. CELESTINE: If I can look at this patient –
3. GEORGE: And I rather resent your suggestion –
4. CELESTINE: And maybe help him at the same time –
5. GEORGE: No! Mrs de Tullio, it is our duty ... we have a duty to the men who're fighting out here –
6. CELESTINE: Of course, and we can help them –
7. GEORGE: Don't interrupt. My primary concern is their welfare. It's not research. And we will succeed in what we're trying to do, and any other challenge that may come our way, by acting as a single, co-ordinated machine, centrally worked and understood –
8. CELESTINE: Yes, I'm not denying that but –
9. GEORGE: You don't deny it? You're in no position to deny or otherwise. You are not part of that machine.

1. CELESTINE: Captain George, anything we can learn about the infection of wounds –
  
2. GEORGE: And still you go on.
  
3. CELESTINE: They're study

1. GEORGE: It is uncertain, it always is with abdominal wounds. So, as far as that's concerned, we must delay, and then we must observe, and then, even if we were to operate on the gangrene, we would have to operate yet again–

(MICKEY COMES IN.)

2. MICKEY: Excuse me, sir –

3. GEORGE: Wait! (TO CELESTINE) We would put him through the shock of a second operation if, against all the odds, he happens to survive the first.

4. CELESTINE: Yes, sir, but what we might learn will help us in the future.

5. GEORGE: If we spend an hour on this man, with no hope of success, none whatsoever, all we're doing is depriving three other men of time and attention, men for whom there *is* some hope. This is the arithmetic. It is the case. And it dictates how we can proceed.

(HE TURNS TO MICKEY.)

What do you want, Sergeant?

1. MICKEY: I was told ... Excuse me, miss ...

(HE SEES CELESTINE. THERE IS A STUNNED AND AWKWARD PAUSE.)

2. GEORGE: Sergeant?

3. MICKEY: Yes, sir, sorry.

4. GEORGE: What do you want?

5. MICKEY: Yes, sir, I was told I might



1. GEORGE:                    This is? The whole of Number Fifteen  
Stationary appears to be revolving round this  
man.  
(TO MICKEY) What do you want with him?

(MICKEY IS UNCERTAIN. HE MUST INVENT SOMETHING.)

2. MICKEY:                    I have to talk to him ...
3. GEORGE:                    Talk to him?
4. MICKEY:                    Yes, sir. He was with the Hussars, on the River  
Aisne.
5. GEORGE:                    Well?
6. MICKEY:                    Penetrated enemy lines, sir ... And they want  
me to find out what he knows.
7. GEORGE:                    You?
8. MICKEY:                    Sir.
9. GEORGE:                    A sergeant, sent all this way to question  
another sergeant? You have orders for this  
interrogation, have you?

1. MICKEY: Not exactly, sir –
2. GEORGE: Written orders? Something for me to see?
3. MICKEY: There was no time, sir. But if you get a message to Major Lewis, sir ...
4. GEORGE: Major Lewis?
5. MICKEY: (HE'S MAKING IT UP) Yes, sir, in Paris –
6. GEORGE: No, this has wasted time enough.
7. MICKEY: I only require a few minutes with Oddy, sir –
8. GEORGE: You have no orders, Sergeant. Request denied. Sister, see that this man is removed to D section.
9. MARJORIE: Yes, sir.
10. GEORGE: Mrs de Tullio, I'd be grateful if you were report to Captain Harris in B block. He'll find you something useful to do.

(HE GOES, SHUTTING THE DOOR FIRMLY. CELESTINE IS STUNG BY THE HUMILIATION.)

1. CELESTINE: I'm sorry ...
2. MICKEY: The man's a fool.
3. CELESTINE: But I pushed too far –
4. MICKEY: Pompous bastard.
5. CELESTINE: And he has the authority so ...

(SHE TURNS TO MARJORIE.)

Thank you, Sister.

6. MARJORIE: What for?
7. CELESTINE: Telling him it was you who sent the patient here.
8. MARJORIE: Oh ... well, he wasn't listening to you.
9. CELESTINE: It was kind of you.





1. CELESTINE: I'd want to take smears, so we can examine the organisms, get soil samples, from his boots perhaps –
  
2. MICKEY: I don't mean that, I mean to help him. What would you do?
  
3. CELESTINE:

1. MICKEY:                   Why not?
  
2. CELESTINE:               You need a team.
  
3. MICKEY:                   She'd help.
  
4. MARJORIE:               Yes.
  
5. CELESTINE:               No, you don't understand what you're asking of her.
  
6. MARJORIE:               I'm back on duty at eleven. I'm here till then.
  
7. MICKEY:                   So there's your help.
  
8. CELESTINE:               I'd need more than one.
  
9. MICKEY:                   What about the Welsh lad who brought him here





1. CELESTINE: Then let's get ready. And quick, we must be quick.

**FX: CELESTINE AND MARJORIE BEGIN TO MOVE PURPOSEFULLY ABOUT THE HUT, HURRIEDLY PREPARING, COLLECTING THE INSTRUMENTS.**

Sister Blaikeley, you know how to etherise patients?

2. MARJORIE: I have done it, a few times.
3. CELESTINE: Then do it for me. And keep careful check of his blood pressure.
4. MARJORIE: Yes, Doctor.
5. CELESTINE:

1. MICKEY: Just that?
2. CELESTINE: When I ask. They'll all be in this tray. You might sometimes have to hold them in place.
3. MICKEY: In place?
4. CELESTINE: While I work. Or the edges of the wound, to keep it open.
5. MICKEY: (APPALLED) What – ?
6. CELESTINE: You must. Just do exactly as I tell you. And do it immediately.
7. MARJORIE: I'll have to get some more ether.
8. CELESTINE: We haven't got time –
9. MARJORIE: There isn't enough.
10. CELESTINE: We have to start work now.
11. MARJORIE: It won't take long. And I was thinking, I could ask someone ...

1. CELESTINE:           What?
  
2. MARJORIE:           I can ask Betty to take over my shift for a while.
  
3. CELESTINE:           You can't tell anyone what we're doing.
  
4. MARJORIE:           I won't, and she won't ask. I'll just say –
  
5. CELESTINE:           All right, Sister, do it. But we won't wait for you.  
                                  I'm going to apply a strong solution of iodine ...

**FX: SHE GIVES MICKEY A BOTTLE.**

- Pour some of this in a bowl. And get  
the gauze ... over there.
6. MARJORIE:           (GOING) I'll be less than five minutes, Doctor.

**FX: MICKEY BEGINS TO DO AS SHE SAYS.**

7. CELESTINE:           (TO MARJORIE) I'm going to apply this to the  
                                  wound and when I've done that I shall make  
                                  the first incision, whether you're back or not.



1. MICKEY: (Unhappily) Yes ...
2. CELESTINE: And how hard it is ...  
(HE CAN'T LOOK ANYMORE.)  
Don't turn away.
3. MICKEY: Sorry.
4. CELESTINE: You have to see what you're doing. You have to look, Michael.  
  
(BEAT.)
5. MICKEY: So you do know me...
6. CELESTINE: Of course I know you.
7. MICKEY: Well you didn't say.
8. CELESTINE: Neither did you.
9. MICKEY: I thought that you ...
10. CELESTINE: What? You thought what, Michael?





- 1. COMMENTATOR: Sister Blaikeley applies ether to a mask and  
The three of them**

**FX:** \_\_\_\_\_

**If they were in the field charge by  
and leave him there. They .**

- 2. CELESTINE: You can feel the gas ... the bubbles under the  
skin ...**

- 3. COMMENTATOR: In the field attention is wide. To  
take in where danger might come from.**

- 4. MARJORIE: Doctor de Tullio ...**

- 5. COMMENTATOR: But here**

- 6. MARJORIE: His blood pressure's falling ...**

- 7. COMMENTATOR: And in the quiet, Mickey looking at a hole  
in a**



1. CELESTINE: Sergeant.

(NO ANSWER.)

Sergeant, are you with us? This is the thread  
... I'll need this ... Look, here on the tray.

2. MARJORIE: The abdominal wound's seeping ...

3. CELESTINE: I need it to close cuts ... or to stitch flaps to  
keep the wound open. Make sure you know  
where this is.

4. MICKEY: Yes, yes, yes ...

5. MARJORIE: Doctor? The abdominal wound –

6. CELESTINE: Yes, I heard you. Can you do anything?

7. MARJORIE: I can pack it.

8. CELESTINE: Then do it. As long as you hold up the bleeding  
... just long enough ...

9. COMMENTATOR: **s no rifle-fire here, no bombardment,  
no glorifying touch of danger. This is a  
quiet table with lamps.**

**It terrifies him.**



1. MICKEY: No ... nothing ...
  
2. **COMMENTATOR:** **And the smell. Walter never smelled sweet on the best of days but this either. This is a common smell. A stench. This is what we all come to.**
  
3. CELESTINE: Knife ... We'll have to cut the entire infected areas away ... all of it ... and beyond ...
  
4. **COMMENTATOR:** **Celestine notice the stench. All her concentration is on the blade. The blade in the wound.**
  
5. MARJORIE:

1. MARJORIE:

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**SCENE 10: THE STATION.**



**SCENE 11: THE HOSPITAL GROUNDS.**

**FX: THE SUDDEN NOISE OF TWO LORRIES GRINDING TO A STOP IN THE BACKGROUND. MEN SHOUT FOR HELP AS THEY PREPARE TO UNLOAD MORE WOUNDED.**

1. **COMMENTATOR:** Two farm lorries, having limped erratically across country from the Marne, converge on Number Fifteen Stationary Hospital with more wounded.
  
2. **GEORGE:** (SHOUTING) Orderlies! Orderlies! You!
  
3. **ORDERLY:** (APPROACHING) Yes, sir.
  
4. **GEORGE:** Get over to the medical wards on the other side.
  
5. **ORDERLY:** Other side, sir?
  
6. **GEORGE:** Down there! Between that row of tents! Tell Sergeant-Major Hughes to send all available orderlies to the main entrance. Now!
  
7. **ORDERLY:** Sir!

1. GEORGE: (CALLING AFTER HIM) And come back here yourself!

2. COMMENTATOR: **A stragglers from Mons and the Marne. Three of the wounded are rumoured to speak and their uniforms appear to be old blankets or scraps as they marched. So no one is certain.**

(CAPTAIN GEORGE SEES MARJORIE HURRY BY.)

3. GEORGE: Sister Blaikeley!

4. MARJORIE: Yes, sir.

5. GEORGE: Has that man been moved?

6. MARJORIE: Sir?

7. GEORGE: Is Hut 12 now available?

8. MARJORIE: I'm ... not sure, sir. I had to leave –



1. GEORGE:                Well, go and make sure. We need the space.  
                                  No, wait. I'll go.
2. MARJORIE:            But sir...I...
3. GEORGE:                (GOING) Stay here and help get these men  
                                  properly stowed.

**OUT.**

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**SCENE 12:**

**HUT 12.**



1. CELESTINE: I decided to operate. As you see.
2. GEORGE: I asked you to report to Captain Harris.
3. CELESTINE: Yes, sir.
4. GEORGE:

1. GEORGE: Mrs de Tullio, you are not fit to serve out here –
2. CELESTINE: I am perfectly qualified –
3. GEORGE: You have no understanding –
4. CELESTINE: With experience of bacteriology, which you won't make use of –
5. GEORGE: And you disrupt what the rest of us are trying to do –
6. CELESTINE: No, this is not so. You ignore me, you ignore what I'm trying to do here.
7. GEORGE: By God, woman! You come here, waving your letters of introduction, and you think everyone will stop and bow down. Well, I won't. I intend to submit a full report about this. You are not wanted here. Do you understand?
8. CELESTINE: You're perfectly entitled –
9. GEORGE: And by the time I've finished you'll never be employed anywhere else. I'll make sure you're not!

(CELESTINE IS CALM IN THE FACE OF THIS STORM.)

1. CELESTINE: Yes, sir. I'm sure. Meanwhile ...
2. GEORGE: Meanwhile, what?
3. CELESTINE: I must complete this operation.
4. GEORGE: Oh, must you?
5. CELESTINE: I can't abandon the patient. Can I? I must finish here. Even if it's the last thing I do as a doctor.
6. **COMMENTATOR: She stands there facing him. Her hands outspread, open and bloodied from her work. Looking directly at him.**
7. GEORGE: Were you ever a doctor?  
Very well, carry on. And then clear out of this hut.

(HE GOES. CELESTINE TAKES A BREATH.)

8. **COMMENTATOR: Mickey seen that before, too. Celestine standing, perfectly still, waiting for things to come round to her way of thinking.**

1. MICKEY: He can't do that, can he? Ruin your career?
2. CELESTINE: Quite possibly.
3. MICKEY: You're trying to save a man's life –
4. CELESTINE: Precisely. We've lost enough time as it is.
5. **COMMENTATOR: They ret 12.96tETBT1 0 eT**





**1.**

Tomm

1. CELESTINE:           Every day you send men into danger. That's duty, isn't it? You're supposed to do that.
  
2. MICKEY:             No, listen! I went charging into the heat of battle, not thinking, and I dragged him with me. If I hadn't done that ... if I hadn't felt so...
  
3. CELESTINE:         So what?
  
4. MICKEY:             It's what my mother said, the day I left for the Army. Heading for glory over the horizon, she said, not stopping to think.
  
5. CELESTINE:         Oh, Michael.
  
6. MICKEY:             What?
  
7. CELESTINE:         You always did that. You take it all on yourself. You pluck guilt out of the air.
  
8. MICKEY:             Do I?
  
9. CELESTINE:         Yes.  
  
                              The last time I saw you ...
  
10. MICKEY:            Yeah.

1. CELESTINE:           The next thing I knew you'd joined the Army.  
                              No word ... no warning, you just –
  
2. MICKEY:                You sent me away! That's what you ...  
  
                              I was, I thought we were gonna...What did you  
                              think I'd do?  
  
                              (THEY'RE CLOSE. THEY BREATHE.)
  
3. CELESTINE:            I don't know, Michael.  
  
                              I should get someone to remove this man.
  
4. MICKEY:                Yes.
  
5. CELESTINE:            And then clear the hut.
  
6. MICKEY:                What he said, about you losing work that's ...
  
7. CELESTINE:            What about it?
  
8. MICKEY:                What will you do?
  
9. CELESTINE:            I don't know. Leave Boulogne, I suppose. And  
                              then ... well, work somewhere else.

1. MICKEY: But how? If he says you won't?
2. CELESTINE: Robert won't let that happen.
3. MICKEY: Yes. Of course. Robert.
4. CELESTINE: People will listen to him.
5. MICKEY: Where is he?
6. CELESTINE: At home.
7. MICKEY: At home?
8. CELESTINE: Not happy about me being here, but ... well, you know ...
9. MICKEY: He does what you want.
10. CELESTINE: (Smiling) Usually, yes. He has friends, influential friends. I wouldn't be out here at all but for Robert.
11. MICKEY: No, I'm sure.

1. CELESTINE:           And you can't be a doctor without a proper financial support.
  
2. MICKEY:               Well ... he always did have that didn't he.  
                              And ... I mean, you and him ... ?
  
3. CELESTINE:           We have a son. Harry.
  
4. MICKEY:               Well ... That's good.  
                              That's good.
  
5. CELESTINE:           It is, yes. And you?
  
6. MICKEY:               Indian Army.
  
7. CELESTINE:           India?
  
8. MICKEY:               I was home on a signalling course when this lot started.
  
9. CELESTINE:           Did you marry?
  
10. MICKEY:              Yes.
  
11. CELESTINE:          And? Nothing to add?

1. MICKEY:                   It seems a long way off at the moment.  
                                  (CHANGING THE SUBJECT) I didn't know  
                                  what it was like here ... I mean, all these  
                                  hospitals and...
  
2. CELESTINE:             T





**SCENE 14: THE HOSPITAL GROUNDS.**

(CYRIL IS SORTING OUT PATIENTS.)

**1. COMMENTATOR:**

**SCENE 15: ONE OF THE MEDICAL WARDS.**

(

1. MARJORIE: Yes. Better than half an hour ago.  
(SHE'S LYING) In another half hor l M ' M



**SCENE 17: HUT 12.**

**FX: THE DOOR OPENS AND CELESTINE STEPS IN.**

1. **COMMENTATOR:** past three before Celestine manages to  
get back to Hut 12.

2. **CELESTINE:** Michael?

THE PLACE IS EMPTY.

3. **COMMENTATOR:** She finds it deserted.

**MUSIC TAKES US**

Tommies: 14<sup>th</sup>

**SCENE 18: A ROAD OUTSIDE BOULOGNE.**

**FX: MICKEY IS SITTING IN A LORRY AS IT BUMPS ALONG.**

1. **COMMENTATOR:** Mickey has managed to get a lift brought him as far as Etaples. Mostly in silence. Thinking of Walter. Of Celestine. And of war.
  
2. **MICKEY:** (HEAD) I wash my hands of it. Let it take me if it wants. I no longer care.
  
3. **COMMENTATOR:** More than a hundred and fifty miles to Paris, he calculates. I he gets there.

**FX: THE LORRY DRIVES INTO THE DISTANCE.**

**MUSIC. END.**